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the Moldau in Bohemia to the banks of the Rhine; postilions, journeymen and recruits sang it, as well as officers, students and clerks.

Heinrich Steffens (1773-1845), professor of philosophy at Breslau, relates in his autobiography the impressions the American Revolution made upon him during his childhood.⁶² Though Steffens was a Norwegian by birth, and at the time of the Revolution was living in Denmark, his description doubtless applies also to the German-speaking provinces of Denmark, and to many parts of Germany proper:

"Auch war ich genug von der Bedeutung des nordamerikanischen Krieges unterrichtet, um mit ganzer Seele mich für ein Volk zu interessieren, welches so kühn für seine Freiheit kämpfte. Unter den grossen Männern der damaligen Zeit leuchteten vorzüglich Washington und Franklin hervor. . . . Es waren wohl wenige lebhaft, in dem friedlichen Lande lebende junge Männer, die nicht der Sache der Nordamerikaner anhängen. Die Gesinnung meines Vaters steigerte die Teilnahme der Knaben, ja sie wurde wohl zuerst dadurch veranlasst. Wenn wir die Bedeutung dieses Krieges bedenken, durch welchen zuerst der glimmende Funke nicht allein in Frankreich, sondern in alle Länder der kultivierten Welt hineingeworfen wurde, der später in die mächtige Flamme der Revolution ausschlug, so ist es gewiss nicht ohne Interesse, eine Betrachtung anzustellen, die uns zeigt, wie dieser Funke still genährt wurde in dem ruhigen Schosse der Familien entfernter, friedlicher Länder, und wie die ersten wachgewordenen lebendigen Vorstellungen heranwachsender Kinder das eigene Geschick mit dem zukünftigen von ganz Europa verschmolzen."

When peace was concluded, Steffens' father invited a few friends to celebrate the victory of the Americans:

"Die Sache der Freiheit der Völker ward lebhaft besprochen, und es war wohl eine Ahnung von den grossen Ereignissen, die aus diesem Siege hervorgehen sollten, die damals der Seele der Jubelnden vorschwebte. Es war die freundliche Morgenröte des blutigen Tages der Geschichte."

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THE 'LUZINDA' OF LOPE DE VEGA'S SONNETS.

AN inordinate weakness for the female sex was a characteristic of Lope de Vega from his

⁶² Was ich erlebte. Breslau, 1840, i, 77-81.

early youth till the very close of his long career. In his *Dorotea*, written early in life—between 1587 and 1590—but revised and printed by Lope when he was seventy years old, he relates unblushingly and evidently with no little satisfaction, events of which he ought to have felt ashamed. And though Lope was twice married, he never allowed this fact at any time to interfere with his love affairs, nor did his joining the priesthood after the death of his second wife, turn him from his former ways; in fact he had established his last love Doña María de Nevares Santoyo—in his own house in the Calle de Francos, where she died in 1632, three years before Lope's death.

From documents that have lately been published, and notably those by the well-known scholar, Pérez Pastor in the *Homenaje a Menéndez y Pelayo*, Lope's conduct during his first courtship in no wise redounds to his credit. There is every reason to believe that in order to insure his obtaining the hand of Doña Isabel de Urbina y Cortinas, the young lady who was in love with him, he abducted her, and so secured the consent of her family, which had been denied him on account of his unenviable reputation in Madrid. This was, we now know, in 1588. Doña Isabel died, in all probability, in 1595 at Alba de Tormes.

Three years after this, in 1598, Lope married at Madrid, Doña Juana de Guardo, who brought him a considerable dowry. She died in 1613, a few days after giving birth to Lope's daughter Feliciana. Perhaps even prior to his first marriage Lope had been a writer for the Madrid stage—the exact date is not known. He tells us he wrote plays at the age of thirteen, but the earliest dated play we have is of 1539. This contact with the theatrical profession of his time was disastrous to his very impressionable nature, as the record of his life shows. "Love was in Lope Felix de Vega Carpio," as his learned biographer, Barrera, says, "the most imperious necessity, the vivifying sun of that prodigiously fertile imagination."¹ By this, however, his biographer means "love" for anybody else except his own wife.

Among the many loves that Lope had in the course of a long and by no means platonic career, there was one whose identity, so far

¹ *Nueva Biografía*, p. 86.

as I know, has never been fully established. It is the 'Luzinda,' sometimes called 'Camila Luzinda,' of Lope's poems.

The earliest mention of Luzinda occurs in the *Segunda Parte de las Rimas*, published at Madrid in 1602, in the same volume with the *Hermosura de Angélica*, and the reprint of the *Dragonetea*, which had already appeared in 1598. The *Hermosura de Angélica* had been written as early as 1588; when the verses to Luzinda were written, it is impossible to say, —they probably extended over a period of several years prior to 1602, as early perhaps as 1596 or 1595, the year of the death of Doña Isabel de Urbina. Lope's solemn asseveration in a poem *Lope de Vega á Lucinda*, prefixed to the *Hermosura de Angélica*:

"Pues nunca me ayude Dios
Sino he sacado de vos
Quanto de Angélica dijo"

is apparently not true, if we believe his statement that he wrote the work in 1588, during the expedition of the Armada.

Among the two hundred sonnets in the *Segunda Parte de las Rimas* there are twenty-two written to Lucinda, three of which, at least, are extremely beautiful, and all are written with that grace and ease which Lope's verse always shows. Among the other verses written to Lucinda is an *Epístola*, inserted in his *Peregrino en su Patria*, a work finished in 1602, and which was published in the following year. This *epístola* is certainly one of the most beautiful poems that ever flowed from Lope's pen. We shall quote only that part of it which is of present interest. Lope deplors his absence from Toledo, where Lucinda lives, in these verses:

Ya pues que el alma y la ciudad dexava,
Y no se oya del famoso rio
El claro son con que sus muros laua,
A Dios dixé mil vezes, dueño mio,
Hasta que a verme en tu ribera vuelua,
De quien tan tiernamente me desuio.
No suele el Ruyseñor en verde selua
Llorar el nicto de uno en otro ramo
De florido arrayan y madre selua,
Con mas doliente voz que yo te llamo
Ausente de mis dulces paxarillos,
Por quien en llanto el corazón derramo.
Ni brama, si le quitan sus novillos,
Con mas dolor la vaca, atrauesando
Los campos de agostados amarillos,
Ni con arrullo mas lloroso y blando

La Tórtola se queixa, prenda mia,
Que yo me estoy de mi dolor quexando.
Lucinda, sin tu dulce compañía,
Y sin las prendas de tu hermoso pecho,
Todo es llorar desde la noche al día.
Que con solo pensar que está derecho
Mi nido ausente, me atrauesia el alma,
Dando mil uncetos a mi cuello estrecho."²

It follows from these verses that the fruit of this love-affair with Lucinda was two children —*dulces, paxarillos*, sweet little birds, Lope calls them. From his *Epístola* to his friend Gaspar de Barrionuevo, we learn their names —Mariana and Angelilla:

"Mariana y Angelilla mil manzañas
Se acuerdan de Hametillo, que a la tienda
Las llevaba por chochos y avellanas;
Y Lucinda os suplica no se venda
Sin que primero la aviseis del precio."³

In the same *Segunda Parte de las Rimas*, and therefore written before October 20, 1602 —the date of the *Privilegio*, occurs the following sonnet:

A dos niñas.

Para tomar de mi desden vengença,
Quitome Amor las niñas que tenia,
Con que miraua yo como solia,
Todas las cosas en yqual templança.
A lo menos conozco la mudança
En los antojos de la vista mia,
De un día en otro no descanso un día,
Del tiempo huye lo que el tiempo alcança.
Almos parecen de mis niñas puestas
En mis ojos que bafia tierno llanto,
O niñas, niño amor, niños antojos.
Niño deseo que el viuir me cuestas,
Mas que mucho tambien que lllore tanto
Quien tiene quatro niñas en los ojos."⁴

This sonnet must refer to Lucinda's two children mentioned above; namely, Mariana and Angelilla, and the *Epístola* to Lucinda must have been written prior to 1602, and afterwards inserted in the *Peregrino en su Patria*. This same Lucinda bore Lope another daughter, Marcela, in 1605, and a son, Lope Felix, in 1607.

Who was really the lady hidden beneath this poetical pseudonym, is a question asked by Barrera. He inclines to the belief that it is María de Lujan—who, it was well known, was the mother of Lope's children Marcela

² Ed. Brussels, 1608, pp. 286-7.

³ *Ohras Sueltas*, Vol. iv, p. 388.

⁴ Ed. of 1602, p. 259.

and Lope Felix. Barrera's surmise was entirely correct, only he was unable to prove it, though he really had the proof at hand and gives it in his *Life of Lope*, only in some unaccountable way he overlooked it.

In the first place it never was certain that the lady's name was *Maria* de Lujan. That name, as it turns out, was first given by Álvarez y Baena, in his *Hijos de Madrid*, but Barrera shows that he is not an entirely trustworthy authority. Now, however, since Pérez Pastor published his *Datos acerca de Lope de Vega*,⁵ all doubt has been removed. In *Documento num. 7*, we read:

"En la iglesia parrochial de San Sebastian de la villa de Madrid, en siete de Febrero de mil y seiscientos y siete años, yo, Alonso del Arco, baticé un niño (*nacido?*) en veinte y ocho de Enero del dicho año, hijo de Lope de Vega Carpio y de Micaela de Lujan, y le pusieron por nombre Lope, y fueron sus padrinos D. Hurtado de Mendoza y Hieronima de Burgos."

The name is therefore not 'Maria de Lujan,' but 'Micaela de Lujan' or Luxan, and an almost perfect anagram is 'Camila Luzinda.'

One of the sponsors is Hierónima de Burgos, a famous actress of the time and also an intimate friend of Lope's. Micaela de Luxan was therefore, also, in all probability an actress, and this conjecture is made certain by a statement of Cristóbal Suárez de Figueroa in his *Plaza Universal*, written in 1610-11, and first published in 1615. I quote from the edition of Perpignan, 1630 (p. 336). Here among the most famous actresses then living he mentions:

"Juana de Villalua, Mariflores, Michaela de Luzan, Ana Muños, Jusepa Vaca, Geronima de Burgos, Polonia Perez, Maria de los Angeles and Maria de Morales."

I have searched in vain, however, in such books as are at my command, for any further notice of Micaela de Luxan. She is not mentioned in Cassiano Pellicer, *Tratado Histórico sobre el Origen y Progresos de la Comedia y del Histrionismo en España*, Madrid, 1804; nor does Gallardo give the name in his list of *Comediantes*. From the fact that Suárez de Figueroa mentions Micaela de Luxan as living in 1610, it does not follow, of course, that she was also still acting. I am rather of the opinion that her stage career was confined to

the last decade of the sixteenth, and the first years of the seventeenth century. Unfortunately such lists of players as are found in books accessible to me are generally of a later date—after 1615, and mostly after 1625.

Of the lists given in MSS. of Lope's plays, the earliest that I have been able to consult are of the year 1610; they are *La hermosa Ester* and *La Encomienda bien guardada*, in neither of which do we find the name Micaela de Luxan. An examination, however, of some of the earlier MSS. of Lope, of which at least five are known prior to 1598, would probably reveal the name.

How long this love affair with Micaela de Luxan lasted we do not know. After the death of Lope's second wife, Doña Juana, in 1613, he took his two children, Marcela and Lope Felix, into his own care. Where they had been prior to this time is a matter of conjecture. Did they continue to be in the care of their mother, Lucinda? It would be interesting to know. Certain it is, however, that by the close of the year 1615 Lope is on with a new love—Doña María de Nevares Santoyo, the *Amarilis* of his later verses.

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ENGLISH LITERATURE.

An Old English Martyrology. Re-edited from manuscripts in the libraries of the British Museum, and of Corpus Christi College, Cambridge, with introduction and notes by GEORGE HERZSFELD, Ph. D. London: Published for the E. E. T. S. by Kegan Paul, Trench, Trübner and Co., 1900. xlii+243 pp.

THIS is in some respects one of the most important of recent Old English reprints. In the first place, one of the manuscripts upon which the text is based, though only a fragment, belongs among the oldest manuscripts of English literature. Secondly, the *Martyrology* is one of the most extensive monuments of Old English prose that has appeared during the last few years, and the text is in itself doubly interesting because it appears to have been, in its earliest form, of Anglian or Mercian origin. Finally, Herzberg's book is important

⁵ *Homenaje á Menéndez y Pelayo*, Vol. i, p. 595.